1:Lipkind E-5 (1937) 1948 SP9 Caraja SP9

775 **Death.**—At death, the soul becomes a wild ghost if the person has been violently killed and a regular resident of the village of the dead if he has suffered a quiet death. A shaman's soul is translated to the skies. Mourning puts an end to all religious ceremonies and is celebrated by self-laceration, the destruction of property, and daily keening. There 764 is separate burial in formal cemeteries for those who died quietly and [766] those who died violently. The corpse is wrapped in a mat with his weapons and ornaments, and the mat is hung in a shallow grave covered [765] by poles (fig. 22). Food and drink are provided for a short period. After the next change of season, the bones are exhumed and placed in a family urn.

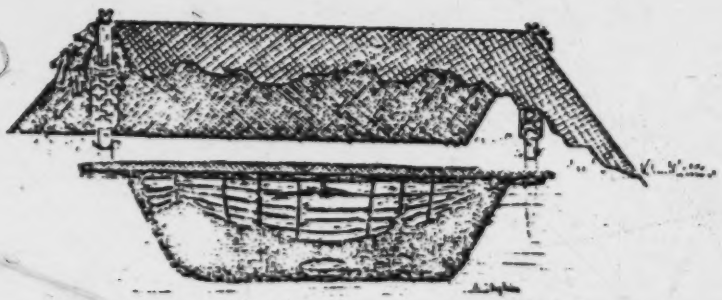

FIGURE 22.—*Carajá* burial. (Redrawn from Ehrenreich, 1891 b, fig. 16)

WARFARE

● 726 The *Carajá* are good fighters and have maintained themselves since prehistoric times in a territory surrounded on all sides by warlike enemies. Their usual tactics are waiting outside an enemy village at night and attacking at dawn. In defense, they run to the nearest water, where they [411] are unbeatable. They use the bow and arrow and club, and are skilled [526] wrestlers. They cut off a foot bone of a dead enemy and carry it back [727] to their village; this places them in control of the ghost, who now be- [775] comes a caretaker of the village and is impersonated in a special dry-season ceremony. At one such ceremony there were two *Tapirapé* ghosts, [648] three *Chavante*, one *Cayapó*, and one Neo-Brazilian. Present-day war- [727] fare is largely with the *Chavante*, the *Cayapó*, and the *Canoeiro*. Now and then a Neo-Brazilian may be killed by stealth to avenge a personal grievance. No captives are taken except women and small children, who are treated as full members of the group.

ESTHETIC AND RECREATIONAL ACTIVITIES

531 **Art.**—Decorative art is confined to woven designs on baskets and mats, feather ornaments, elaborate masks with superimposed feather designs,

6:Cook M-3,4 (ca. 1900) 1909
SP9 Caraja SP9

as a reserve, are kept wound around the bow. The Karayá take great pride in their bows, ornamenting them beautifully with tassels of brilliant feathers. 411 [531]

They use several different styles of arrows. Some are harpoon-like for fishing purposes; others are made with broad blades for hunting; while still others are for use in war. They are all made with the utmost care, as much as one or two days being consumed in the making of but one. Two or three different kinds of wood are always used in constructing a single arrow, one kind being for the spear, or lance part, another kind—heavy palm wood—for the middle staff, and light bamboo wood for the base, and all are spliced and bound together with the greatest nicety by means of long, narrow strips of bark taken from certain climbers, and finally, the weapon is burnished. It is about four feet in length. [461] [824] [284]

The weapons used for fighting at close quarters, which is the method of warfare liked best, are heavy clubs and lances. The clubs are of two kinds—first, shovel-like clubs and round clubs, resembling base-ball bats, varying in length from three to four and a half feet. The lances are nine or ten feet in length, the shaft being of palm wood, and the point, the shin-bone of the spotted *onca*—jaguar—or of a deer. A beautiful, basket-like work of black and white wooden strips is woven, or braided, tightly over the shaft of the spear, and to this is attached tassels of brilliant plumage. The Karayá have spear-throwing sticks, but I understand they are no longer used in war, but for sport only. The contrivance is a long strip of wood so formed that it can be used, sling-like to hurl a spear. In common with all the savage tribes of South America, the weapons, implements, ornaments and ceremonial instruments are all made by the men of the Karayá, while the women make only the household utensils. [726] [824] [237] [531] 462 171

The Karayá housewife, therefore, makes several styles of pots and pans; but pottery has not yet reached a very high degree of perfection with this tribe for the forms are simple and crude. They do not make pots in the form of natural objects as do the tribes of the Xingú river. Utility, and this 323